

External assessment

The method used to assess students in theatre is detailed assessment criteria specific to each assessment task. The assessment criteria are published in this guide and are related to the assessment objectives established for the theatre course and the arts grade descriptors.

External assessment details—HL only

Task 1: Solo theatre piece (HL only)

HL 35%

Introduction

Students at HL research a theatre theorist they have not previously studied, identify an aspect (or aspects) of their theory, develop and present a solo theatre piece (4–8 minutes) based on an aspect(s) of this theory. This task develops, builds on and extends the skills and understandings developed in the other areas of the syllabus. It requires students to create a fully produced piece of theatre based on theatre theory. Students submit a report (maximum 3,000 words) which includes their research into and understandings of the theorist, the theory and the context of the theorist's work. It also records their practical explorations of the selected aspect(s) of theory, the development of the solo theatre piece and evaluation of the theatre piece and its implications on their learning in theatre.

Perspective—candidates should approach this task from the four perspectives of creator, director, designer and performer.

Aim—the aim of this task is for students to:

- explore the practical implications of theatre theory
- put theory into practice by developing and presenting a solo piece of theatre based on theatre theory.
- Understandings—through this exploration students will understand:
- the various contexts of at least one theatre theorist
- the relationship between theatre theory and practice
- the ways in which theatre theory informs and influences the development and presentation of a piece of theatre.

It is important to note that this is not a performance-only task, but rather brings together the skills of creating, designing, directing and performing; focussing on (an) aspect/s of a theatre theorist's theory. It is fundamentally a task which asks students to consider:

- how to make a piece of theatre based on an aspect(s) of theory
- the most appropriate theatre form and performance material required to present the aspect/s of theory
- the practical presentation of this aspect(s) of theory through their performance
- the most appropriate scenic and technical design elements needed to support the presentation of this aspect/s of theory.

This task does not assess performance skills, but rather the extent to which students can learn, embody and communicate their understanding through a fully produced solo performance.

Definitions

Theatre theorist

A theatre theorist is a theatre practitioner who has contributed to the shaping and development of theatre through his or her published work and ideas (primary sources). In addition, there are published works by others (secondary sources) regarding the theatre theorist's contributions, ideas and the impact they have had on theatre practice, signifying that the theatre theorist's work has had implications beyond his or her own practice and an impact on theatre in general. Theatre theorists will often present frameworks, approaches, techniques and models of practice. They will often develop existing theatre practice or shed a new light on it, as well as innovating new forms and approaches.

Solo theatre piece

A solo theatre piece is a piece of theatre created, designed, directed and performed by an individual.

Theatre theory

Theatre theory relates to ideas that inform the creation, performance and presentation of theatre. It encompasses ideas about theatre as an art form, genre, style, theatre processes and theatre practices.

An aspect of theatre theory

An aspect of theatre theory refers to one particular strand of a theatre theorist's work. It may be an idea, a process, a series of exercises, a stylistic element, a convention, a technique or an approach.

Preparation process

In preparation for this task within the core syllabus students at HL must have had experience of:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
HL only	<i>Creating theatre based on theatre theory</i>	Researching and examining the various contexts of at least one theatre theorist.	Practically exploring at least one theatre theorist collaboratively and engaging with the process of creating a piece of theatre based on their theory.	Creating, presenting and evaluating at least one theatre piece based on an aspect(s) of a theatre theorist's work.

Assessing the task

Students then undertake the following process for assessment.

Theatre in context

- Each student selects a theatre theorist whose work interests them and who they have not previously studied as part of their IB programme. The selected theorist may have been referred to or experienced in a workshop but must not have been taught as the focus of a unit of work by the teacher.
- Each student selects an aspect (or aspects) of the theatre theorists' theory they want to explore further.
- Each student researches the selected aspect (or aspects) of theory using both primary sources (those directly attributed to the theorist) and secondary sources.
- Each student documents this in their theatre journal.

Theatre processes

- Each student engages in a process of practical exploration of and experimentation with the aspect/s of the theatre theory they have selected to develop a solo theatre piece.
- Each student identifies their intentions regarding how the aspect/s of theatre theory will be used to inform and develop a solo theatre piece.
- Each student develops their solo theatre piece taking into consideration feedback from their teacher, peer mentor or theatre class and taking action in response to this feedback.
- The student makes choices regarding the most appropriate scenic and technical design elements needed to support the presentation of this aspect/s of theory in the solo theatre piece.
- Each student chooses material for their solo theatre piece. They may choose to use or adapt existing text, create new text or not use any text, as appropriate to the theorist, the nature of the aspect/s of theory being explored and the stated intentions for the piece.
- Each student documents this in their theatre journal.

Presenting theatre

- Each student presents a prepared solo theatre piece to an audience. The theatre pieces may be presented in a formal or informal performance space as appropriate to the school's resources and to the selected theorist and nature of the aspect/s of theory being explored. Following the presentation of the solo theatre piece, each student holds a talkback session with the audience to assess the extent to which the piece fulfilled the student's intentions.
- The solo theatre piece demonstrates the use of performance and production elements appropriate to the student's intentions and the aspect/s of theory they have selected
- The audience for this task can be fellow classmates, peers or an external audience selected by the student.
- Each student evaluates their solo theatre piece and the extent to which they fulfilled their intentions and the impact this had on the audience. They reflect on the insights gained through the creation, preparation and presentation of their solo theatre piece and the implications this has for their learning in theatre
- Each student documents this in their theatre journal.

Using the theatre journal in this task

The students should use their theatre journal to specifically document their research (carefully recording all sources used), practical explorations, the process of creating their solo performance, directing and design ideas and feedback from their mentors and the teacher and the action they have taken in response to this. Students will select, adapt and present what they have recorded in their journal as the basis and material for the report.



Task details

Selecting the theatre theorist and theory

Students at HL identify a theatre theorist they have not previously studied who has developed and contributed to theatre theory. Students should have little or no previous experience of researching or practically engaging with the theatre theorist or aspect(s) of theory they select for study.

It is important that the theatre theorist selected has made a significant contribution to theatre and that their theories are documented and publicly available. Published or recorded material of the theorist's actual words communicating their theatre theory must exist.

Students must ensure that the theory they select is related to theatrical theory, rather than to social, psychological, literary, historical or cultural theory. In some cases it may be necessary to consider other theories alongside the theatre theory, with theorists such as Augusto Boal (b.1931), for example, whose theatre theory cannot be considered without exploring the wider political components of his work. However, this must be clearly justified in the report.

Use of sources

For this task the student should consult both primary (the theorist's own published or recorded words) and secondary sources related to the theatre theorist, their theories and the aspect/s of theory chosen. The suitability and range of the sources will depend on the theorist, the nature of their theory and the aspect/s of theory selected. As well as the more obvious sources (books, websites, videos, DVDs, articles) research may also include live experiences/encounters such as workshops, lectures, correspondence or interview with an expert and performances. All sources consulted must be cited following the protocol of the referencing style chosen by the school and submitted alongside the text of the report.

Performance material

For their solo theatre piece, students may choose to use or adapt existing text, create new text or not use any text, as appropriate to the selected theorist and nature of the aspect/s of theory being explored. If using a play text, this does not necessarily need to be from a play written specifically to put that theatre theorist's theories into practice. For example, a student would not need to choose a play by Bertolt Brecht (b.1898) in order to explore an aspect of Epic theatre, they could, perhaps, choose to adapt a Naturalistic play text instead as long as this is appropriate and fulfills their intentions. If using a play text, this does not need to be one continuous speech but may be a number of sections of text woven together by the student.

As part of the collective consideration of the school, theatre students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Designing and directing

Students must approach this task from the perspective of performer but must also make their own design and directorial choices. These will depend on their intentions and should be appropriate to the chosen theatre theorist and the nature of the aspect/s of theory being explored. Although students may need to design and source specific technical or scenic elements for their theatre piece these do not need to be made or operated by the student. A student who wishes to include an original sequence of music or projection in their theatre piece, for example, will be expected to design and stipulate the nature, duration and style of the music or footage required. It is acceptable, however, for someone else to capture, assemble and edit the material under the direction of the student, as well as operate any technology required to play back the original material for the theatre piece. This applies to scenic design elements (such as costume make-up, props and set) and technical design elements (such as lighting, projection and sound). Where found material is used, students must be sure to state the source of the material and acknowledge the individuals involved in its creation. Students should record all decisions made relating to the production (technical and scenic) elements of the theatre piece in their theatre journals and address them in the submitted report, following the protocol of the referencing style chosen by the school and copyright legislation.

Supporting the creative process

Solo performers rarely work in isolation. During the rehearsal and development process for this task students must seek support and feedback from their classmates and from peer “mentors” (and in turn the student may work in the role of mentor for others). The role of the peer mentor should be to ask questions and to challenge the student to be clearer in the formulation, development and expression of their creative ideas. This may involve question and answer sessions, support with learning lines, gaining feedback on extracts of the theatre piece and other structured coaching activities. Key interactions with peer mentors (who may or may not be members of the IB theatre class) must be clearly recorded in the theatre journal and addressed in the report where the student must reflect on how this support has impacted the development of their piece and the action they took in response to this feedback.

Technical support

The students may receive support in preparing and operating technical equipment during the theatre piece. They must have designed and stipulated the nature of these technical elements independently even if they do not operate the technical equipment or make the scenic elements.

Other performers

This is an individual assessment task which requires the student to present a solo theatre piece. Other performers are not permitted to appear in any part of the final presentation of the solo theatre piece.

Requirements of the video recording

The video recording must be a continuous, unedited record and must capture the full theatre piece. The video camera must not be switched off at any point during the presentation. More information and guidance on the video recording of internal and external assessments can be found in the Handbook of procedures for the Diploma Programme.

The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP theatre Coursework authentication

form (CAF), which is submitted to the IB as part of the upload of assessment material. This form can be found on the theatre page of the OCC.

While students are working on the assessment task the teacher should:

- discuss each student’s choice of theatre theorist and the aspect(s) of theory selected with them; it is important that the theatre theorist selected is each student’s own choice
- give feedback **once** only following the presentation of a work-in-progress version of the solo theatre piece; each student must clearly record this feedback in both the theatre journal and subsequent report; each student must reflect on the impact that this support has made on the development of the piece
- ensure that each student holds a talkback session with the audience to evaluate the impact the piece had and the extent to which the piece fulfilled the student’s intentions
- give feedback on **one** draft of the report.

Teachers are not permitted to direct any part of the assessed task.

During the assessment task the teacher should assist with video recording the solo theatre piece to ensure it accurately captures the assessment task. In preparing to video record the assessed solo theatre piece teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

Examples of possible theatre theorists, theories and solo theatre pieces

The table below outlines possible ways in which theatre theorists and an aspect/s of their theories could feasibly form the basis of a solo theatre piece. The table also identifies examples of primary and secondary sources for these theorists. These examples are for guidance only and are neither prescriptive nor restrictive.

Theorist	Primary and secondary sources	Aspect(s) of theory	Potential theatre piece
Robert Lepage (b.1957)	Interview: “Connecting Flights” (1999) Book: <i>The Theatricality of Robert Lepage</i> by Aleksandar Sasa Dundjerović (2007)	Film projection	Solo theatre presentation of a monologue about the tsunami. Created, directed and performed by the student using film projection designed by the student.
Zeami Motokiyo (b.1363)	Book: <i>On the Art of No Drama</i> translated by Yamazaki and Rimer (1984) Book: <i>Zeami: Performance Notes</i> by Zeami and Hare (2011)	Quality of movement	Solo presentation of the dance from <i>Hagoromo</i> (The Feather Robe). Directed and performed by the student with costume designed by the student.
Konstantin Stanislavski (b.1863)	Book: <i>An Actor Prepares</i> (1936) Book: <i>Stanislavski and the Actor</i> by Jean Benedetti (1998)	Concentration and circles of attention	Solo presentation of a monologue from <i>The Dream Play</i> by Strindberg. Directed and performed with costume design by the student.

Theorist	Primary and secondary sources	Aspect(s) of theory	Potential theatre piece
Julie Taymor (b.1952)	Book: <i>Julie Taymor: Playing with Fire</i> by Blumenthal, Taymor and Monda (2007) Book: <i>The Reemergence of Mythology, Fantasy and Fable</i> by Sabrina Stewart (2009)	Use of puppets as a device for storytelling	Solo presentation of one of Aesop's fables adapted for the stage. Directed and performed by the student using puppets.
Robert Wilson (b.1941)	Lecture: "1. Have you been here before? 2. No this is the first time" (2008) Book: <i>Robert Wilson: From Within</i> by Margery Arent Safir (2011)	Use of light	Solo presentation of an original piece of theatre without words based on <i>Macbeth</i> by Shakespeare. Directed and performed by the student using lighting designed by the student.

Structuring the report

The report, which can be up to 3,000 words in length, should be written in the first person but use a formal, academic register. It should, where appropriate, present the student's personal discoveries, explorations, intention, process of development, design and the analysis of their theatre piece.

The student may use any relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, or designs considered necessary. These must be clearly annotated and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. When students include any of their own photographs or images, these must also be identified and acknowledged in the same way. Any text that appears within a visual does not count as part of the word limit. There is no lower limit on the number of words a student can submit for this task and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many words are submitted.

The report should contain a table of contents (which is excluded from the word count) and all pages should be numbered. The main body of the report should be structured using the following subheadings:

1. The theorist, the selected aspect/s theory and the contexts
2. Practical explorations, performance and production intentions and development of the performance and production of the solo theatre piece
3. Evaluation of the solo theatre piece and the implications this has on my work in theatre

Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the presentation of the solo theatre piece or the report, the student must acknowledge the source at point of use and in a list of sources. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.



Students are required to submit a separate list of all sources cited.

The size and format of pages submitted for assessment is not prescribed. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. To ensure that examiners are able to gain an overall and legible impression of each page without excessive scrolling, students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of the work.

Formal requirements of the task

Each student submits for assessment:

- a report (3,000 words maximum) which includes:
 - the student's research and understandings regarding the theorist, the selected aspect/s of theory and the context of both the theorist's work and the selected aspect
 - the student's practical explorations of the selected aspect(s) of the theory, their intentions and the development of the solo theatre piece
 - the student's analysis and evaluation of the presentation of the solo theatre piece and the implications this has on their learning
- a continuous unedited video recording of the whole solo theatre piece (4–8 minutes)
- a list of all primary and secondary sources cited.

The procedure for submitting the assessment materials can be found in the Handbook of procedures for the Diploma Programme. Students are required to indicate the length of the video recording and the number of words used when the materials are submitted. Where submitted materials exceed the prescribed time or word limits examiners are instructed to base their assessment solely on the materials that appear within the limits.

External assessment criteria—HL only

Summary

Task 1: Solo theatre piece (HL only)		Marks	Total
A	Theatre in context: The context of the theorist and the selected aspect(s) of the theatre theory	8	32
B	Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece	8	
C	Presenting theatre: Theatre theory in practice	8	
D	Presenting theatre: Evaluation of the solo theatre piece and reflections	8	

Criteria

A. Theatre in context: The context of the theorist and the selected aspect(s) of the theatre theory

Evidence: report

- To what extent does the student explain the context(s) of the theatre theorist and the selected aspect(s) of theatre theory?
- To what extent does the student effectively support their work with a range of appropriate and relevant sources?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists the context(s) of the theatre theorist and the selected aspect(s) of theory. This is derivative and superficial • the student references sources that are inappropriate or irrelevant to the work.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines the context(s) of the theatre theorist and the selected aspect(s) of theory but this is underdeveloped • the student references some sources that are mostly appropriate to the work.
5–6	This work is good : <ul style="list-style-type: none"> • the student describes the context(s) of the theatre theorist and the selected aspect(s) of theory • the student adequately supports their work with a range of appropriate sources
7–8	This work is excellent : <ul style="list-style-type: none"> • the student explains the context(s) of the theatre theorist and the selected aspect(s) of theory • the student effectively supports their work with a range of appropriate sources

B. Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece

Evidence: report

- To what extent does the student explain how they practically explored the selected aspect(s) of theatre theory, and how this exploration has led to the development of their intentions for the final piece?
- To what extent does the student reflect on feedback received from their teacher, peer mentor or theatre class during the process and explain how this feedback contributed to the development of their solo piece?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists their exploration of the theatre theory demonstrating that they have employed limited practical techniques. They list how this exploration has contributed to the solo performance • the student provides little or no reflection on feedback received from others with little consideration of how this feedback contributed to their solo piece.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines their exploration of the theatre theory demonstrating that they have employed some appropriate practical techniques. They outline how this exploration has influenced their choices and led to the development of their intentions regarding the solo performance • the student provides some reflection on feedback received from others and outlines how this feedback contributed to the development of their solo piece but this is underdeveloped.
5–6	This work is good : <ul style="list-style-type: none"> • the student describes their exploration of the theatre theory demonstrating that they have employed an adequate range of carefully selected, appropriate and relevant practical techniques. They describe how this exploration has influenced their choices and led to the development of their intentions regarding the solo performance • the student provides an adequate reflection on feedback received from others and describes how this feedback contributed to the development of their solo piece.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student explains their exploration of the theatre theory demonstrating that they have employed a range of carefully selected, appropriate and relevant practical techniques. They explain how this exploration has influenced their choices and led to the development of their intentions regarding the solo performance. • the student provides an insightful reflection on feedback received from others and explains how this feedback contributed to the development of their solo piece.

C. Presenting theatre: Theatre theory in practice

Evidence: video recording

- To what extent are the selected aspect(s) of theatre theory used in practice to fulfil the student's intentions for the solo theatre piece?
- To what extent does the student use appropriate performance and production (scenic and technical) elements effectively?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student's solo theatre piece uses the selected aspect(s) of theatre theory in practice in a limited way • the student's solo theatre piece demonstrates limited and/or inappropriate use of performance and production elements.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student's solo theatre piece uses the selected aspect(s) of theatre theory in practice in order to partially fulfill the student's intentions • the student's solo theatre piece demonstrates some use of appropriate performance and production elements but this is underdeveloped.
5–6	This work is good : <ul style="list-style-type: none"> • the student's solo theatre piece clearly and appropriately uses the selected aspect(s) of theatre theory in practice in order to effectively fulfil the student's intentions • the student's solo theatre piece demonstrates the effective use of appropriate performance and production elements.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student's solo theatre piece effectively and appropriately uses the selected aspect(s) of theatre theory in practice in order to effectively fulfil the student's intentions • the student's solo theatre piece demonstrates the sustained and highly effective use of appropriate performance and production elements.

D. Presenting theatre: Evaluation of the solo theatre piece and reflections

Evidence: report

- To what extent does the student evaluate the final presentation of the solo theatre piece and explain both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback)?
- To what extent does the student reflect on what they have learned through the experience of creating the solo theatre piece and explain the implications this has for their work in theatre?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student provides a limited, incomplete or irrelevant evaluation of the presented solo theatre piece, listing the extent to which their intentions were met and/or the impact they had on their audience • the student provides a superficial reflection on what they have learned through the experience of creating the solo theatre piece and lists the implications this has for their work in theatre.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student provides an underdeveloped evaluation of the presented solo theatre piece, outlining the extent to which their intentions were met and the impact they had on their audience • the student provides an underdeveloped reflection on what they have learned through the experience of making the solo theatre piece and outlines the implications this has for their work in theatre.
5–6	This work is good : <ul style="list-style-type: none"> • the student provides an informative evaluation of the presented solo theatre piece, describing both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback) • the student provides an adequate reflection on what they have learned through the experience of creating the solo piece and describes the implications this has for their work in theatre.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student provides a thorough and discerning evaluation of the presented solo theatre piece, explaining both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback) • the student provides an insightful reflection on what they have learned through the experience of creating the solo piece and explains the implications this has for their work in theatre.